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## AMERICAN ART NEWS.

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## AS TO LOANED ART WORKS.

We continue to receive letters relative to the question raised by a correspondent signing "A Visitor," published in our columns on March 10, last, as to the justice of permitting published criticism, often of an adverse and consequently an artistically and commercially damaging nature, of art works loaned, usually for kindly or charitable motives, to public exhibitions.

"A Visitor" objected strongly to the practice and Mr. Bolton Brown, last week in a published letter, traversed the former's arguments and declared himself in favor of the custom. This week Dr. Lewis, of the Penna. Academy, writes in favor of such public criticism and that doughty pen warrior, Mr. Brown, comes back at us for endorsing "A Visitor's" argument against the practice.

The question would seem to be a moot one, but we still hold to our opinion that owners of art works who loan their property as a favor to any institution or for charity, should not have such property subjected to the adverse criticism, or, too often, the flings of frequently irresponsible or ignorant art writers—perhaps inspired in their damaging attacks by personal or prompted prejudice or spite against the owners of loaned art works.

Messrs. Brown and Lewis, we opine, fail to appreciate the difference between "Meum" and "Tuum" in this particular, and while we agree with Mr. Brown that there is far too much commercialism in the reporting of art sales and happenings, and that even some so-called art criticism is too much influenced by commercial reasons—we still do not understand why works loaned in a generous spirit, and on which criticism is not invited, should not be immune from more than mere notice.

We would suggest as a possible solu-

tion of the question that in the case of such loan exhibitions, for example, as that of early American portraits now on at the Brooklyn Museum, that art writers and critics should be requested to confine their notice of such displays to a general opinion of the display as a whole, and a list of works shown.

If this cannot be accomplished we fear that owners of valuable art works, or works they consider valuable, will be more and more chary of loaning them for public exhibition.

## CORRESPONDENCE

## Dr. Lewis also Demurs.

Editor, AMERICAN ART NEWS.

Dear Sir:

I am inclined to think that criticism of any work of art exhibited to the public, should be gladly courted rather than discouraged. Of course criticism which proceeds from viciousness or from improper motives is always undesirable; but the views expressed by a "a visitor" rather seem to me to restrain freedom of speech.

I am one of the exhibiting owners at the wonderful exhibition of early American portraits now on at the Brooklyn Institute. My possessions were criticised, and I was very glad of it because it gave me information about them which I did not possess, although I still retain my right to accept or reject the views which critics have expressed. In fact, I believe that one of the great advantages to an owner in exhibiting early American portraits is to give them the widest publicity in order to secure criticism of them and, thereby, bring out what we all desire or ought to desire, namely, the absolute truth.

John Frederick Lewis.

Phila., Pa., Mar. 19, 1917.

## Bolton Brown "Comes Back."

Editor, AMERICAN ART NEWS.

Dear Sir:

In your editorial comment on my letter approving of free criticism of loaned art, you think I "don't see the point"—and you mention such things as "attacks" and "injurious criticism."

I assure you, I see the point very well, but I also see a larger point and one which, although it belongs in the connection, seems by way of lacking a spokesman. In my vocabulary there is no such thing as "damaging criticism"—there is simply criticism. Who is damaged is no more a critic's business than a surveyor's when he straightens a line.

The only interest the real art public—I mean the public interested esthetically and not financially—has in art is in its spiritual values. And it is of the nature of these values to be subject to constant re-valuation, discussion, and new illumination from new minds. The most frightful incubus that living art and artists have to carry is the dead weight of dead art, art that exactly is "accepted," that has an established money value, and that, therefore, has always powerful interests that do not want it "attacked." Owners of this, having bought it, want to buy its critics too. And it is because this tendency is so obvious, so successful, and so damning to the true interests of art, artists, and the public—that I am whacking it.

Moreover, I similarly condemn as undignified and ridiculous, the almost universal newspaper habit of coupling on the price whenever a picture is mentioned. Our gaping crowds, naturally, are at once hypnotized by the dollar sign. The mere mention of an Astorbilt owner and a price in six figures stops their mental clock completely. Thus incapacitated, art—so long as they remain so—is for them non-existent; it is dead. For the spirit and life of art is first in the spontaneity and sincerity of the artist, and then in the spontaneity and sincerity of the appreciator.

The money octopus entangles us enough. Its slimy tentacles slide everywhere,—in charity, in religion, even a little in science. I say let us keep them out of art. Here, at least, let us keep a last oasis—however small—of freedom. Let us dare to see and feel and say, not what will favorably affect prices but what is sincere and beautiful and true. We need it.

Bolton Brown.

N. Y., Mar. 20, 1917.

[With Mr. Brown's criticism of the prevalent "bad newspaper habit of coupling on the price whenever an art work is mentioned" we are entirely in

accord, and the Art News, as far as is possible, omits prices when recording even private sales of important art works. But it is the natural result of a sensational press in an over commercialized country. We still maintain that owners of art works loaned for exhibition have a right to consider them immune from published notice damaging to their artistic and financial values.—Ed.]

## OBITUARY.

## J. A. S. Monks.

John Austin Sands Monks, the American painter of sheep par excellence, long resident in Boston, died in Chicago last week, while on a few days visit to his daughter, resident in that city, en route to California. The veteran artist was born in Gold-Spring-on-Hudson, N. Y., in 1850, and began his art life as an etcher, having studied under George N. Cass. He took up painting later, while still a youth, and was a pupil of George Inness.

For many years Mr. Monks had a studio on Boylston St., Boston, and a house at Medfield, Mass. He was a member of the Boston Art Club, the Copley Society and the old N. Y. Etching Club.

The dead artist specialized in the painting of sheep and his work along this line has been universally commended. He has been called, in fact, "the American Schenck, and Jacque." His best known sheep picture, a large and strong composition, is in the Boston Museum.

## Jules Turcas.

Jules Turcas, landscape painter, died at his home in this city, aged 64, on Sunday last. His father was a sugar planter in Cuba, and with his wife and daughter were lost on the Ville de Havre in 1873. Mr. Turcas was a member of the Lyme colony.

He was a member of the Lotos and Salmagundi Clubs, a frequent exhibitor at the N. Y. and Phila Academy shows and elsewhere and received medals of honor at the Buffalo and St. Louis Expositions.

Charles Vezin, an old time friend of the dead artist, and a fellow Salmagundian, has paid an eloquent tribute to Mr. Turcas in a recently published letter in which he said in part:

"I cannot bring myself to write an appreciation of his work. I hope one better qualified than I will do that. Sincerity was the keynote of his character, and sincere was his art. And while as sincere as a man can be his sincerity was linked with a loyalty so true that it was almost unique. Like most brave men he was gentle, kind, and simple in character, speech and manner."

"His art was strong, reserved, quiet, noble, and will survive the fashions of manner, technique, and subject, and will live when no one is left who knew his soul incorporate. Vale Jules, in thee I lose one of my dearest friends, art loses one of its reverent ones; truth, beauty, and the sane have one defender less."

## H. Hanley Parker.

In the death in Phila March 16 of H. Hanley Parker, artist, decorator and architect, an interesting figure in the circle of younger local men of ability disappears. As a mural painter he has left a remarkable example of his work in the decoration of Calvary M. E. Church, a representation of "The Sermon on the Mount." He was a member of the T Square and Sketch Clubs and of the Academy of Fellowship.

## Painter-Gravers' Show.

A new organization known as the Painter-Gravers of America has been formed by prominent painters and engravers and will open its first annual exhibition next Tuesday at No. 26 W. 58 St.

The Board of Governors, headed by Childe Hassam, includes Albert Sterner, vice chairman; Leo Mielziner, sec-treas.; George Bellows, Mahonri Young, Ernest Haskell and Howard McCormick. Among the founders are J. Alden Weir, John Sloan, F. Luis Mora, G. E. Browne, Frank W. Benson, Boardman Robinson, Harry Townsend and Arthur S. Corey.

## Silk Manufacturers' Show.

An exhibition arranged by the silk manufacturers of New Jersey and containing contributions from 25 different firms, is now on in the basement of the Metropolitan Museum. Among the articles shown are jewels and settings copied from the antique, potteries after the ancient Persian and Chinese examples, a modern electric lamp fashioned after an early Persian vase, tapestries repeating the designs of the Burgundian weavers and painted ceiling pieces and stained glass windows suggested by exhibits in the Hoentschel collection.

The tenth annual exhibition of paintings, sculptures, and works in the applied arts by Indiana artists is open in the John Herron Institute in Indianapolis, Ind. until April 8. Some 116 pictures are included in the display and these were chosen from the 235 offered.

## The Death of Carolus Duran.

Editor AMERICAN ART NEWS.

Dear Sir:

The announcement from Paris of the death on Feb. 18 last of the famous French painter, Carolus-Duran, will bring grief to the hearts of many American artists who had the good fortune to be among his pupils. We all remember him with gratitude, as a kindly, painstaking and patient master, and when we recall that for upward of ten years, both of his Ateliers, that of the men and that of the women, were recruited mainly from the ranks of the American art students in Europe, we realize the magnitude of the obligation which we owe him. This becomes particularly forcible when we consider that this tuition was generously given *without compensation*, and purely for the love of his profession and his duty to his fellow.

The men's Atelier was started in the late Spring of 1872 when Mr. Robert Hinckley of Boston, seeing the work of Carolus in the Salon of that year waited upon the artist at his studio, 11 Passage Stanislas and expressed the desire to become his pupil. Monsieur Carolus said that he did not take pupils, but that another young French student, Monsieur Batifaud, had also the desire to study under him, and that if the two young men would unite and lease a studio within a convenient distance of the Passage Stanislas, he would come twice a week and criticise them. This was the beginning of the Atelier which has turned out some of the most able painters of our generation.

These two young men took a room on the Boulevard Montparnasse. Several Englishmen, and French students and more Americans made application for admission as soon as the news of its foundation spread over the "Quartier." Batifaud was the first Masiere and the modest studio they had taken became too small and a more spacious one was taken in a new building at 81 Boulevard Montparnasse. Here is where I presented myself in the late autumn of 1873 as an aspirant for admission. It was the custom of the Maitre to come each Tuesday and Friday mornings. A nude model was engaged by the week, male or female, posing daily from 8:30 to 12:30. The expenses of rental, heating and model hire was divided among the students and that was the only obligation for the great advantage which we enjoyed. Such distinguished men as John S. Sargent, Will H. Low, Theodore Robinson, Charles Melville Dewey, Frank Fowler, Birge Harrison, Kenyon Cox and many others were my companions during the five years that I was privileged to enjoy the guidance of this brilliant master. The only expression of our gratitude for this great generosity and expenditure of time in our behalf was the attaching to our names in years to come, "Elève du Carolus-Duran," and the annual banquet at which he was our guest of honor, and which was served each year at some important restaurant of the Boulevard or the Palacio Royal.

Probably no painter in the late seventies and, indeed, well into the beginning of the XX century, was more prominent in the world of art. This prominence was conceded both by his profession and writers upon Art and was based upon the vital principles of our profession. He was a man of great temperament and sound judgment and was extraordinarily gifted. Beginning the study of his art at Lille, where he was born, at a period of childhood, when nature quickly assimilates, he was thoroughly trained in the classical school then maintained by the government for the preparation of all students in drawing. At a very early age he was a pupil of Souchon, an academic painter of high standing at that period. Winning a scholarship for Paris while yet in his teens, he came to the capital thoroughly grounded in the rudiments of his profession. It was at this time that the great wave of Romanticism rolled over the art thought of France, and by nature the young artist was most responsive. He early went to Spain and devoted much time to the study of Velasquez. Indeed, I remember that it was from his lips that I first heard mention of this master. His knowledge of form and composition was based on thorough preparatory study and this he insisted upon among his pupils. Though not desiring us to come to him until we were thoroughly proficient in drawing he was patient, and directed us to keep up our studies in drawing at the Beaux Arts in the afternoons.

No master in Paris taught such dexterous manipulation of the "pâte," as may be observed in numbers of the works of his pupils. I doubt if any professor in Europe has left a stronger impression on American art of today. An example of his great ability is earnestly wished for upon the walls of our Metropolitan Museum by those of us who feel this deep sense of gratitude to our departed master and we look forward to the realization of this wish with the most earnest desire.

Carroll Beckwith.

Santa Barbara, Cal., Mar. 19, 1917.